The Studio: *Regard: Subversive Actions in Normative Space*
April 1 – May 2, 2010

Opening on Wednesday March 31 at 6-8 pm at Moderna Museet, Skeppsholmen

Performance by Rymdgymnasiet
Free entrance, bar
Entrance from the seaside

Panel debate on Thursday April 29 at 6pm. Invited guests include Thomas Elovsson, Ingo Vetter amongst others. Moderated by Aimar Arriola.

(Image: Hardijs Ledins)

The Studio at Moderna Museet hosts an experimental program. Moving image, performance, internet-based art, conversations and dance have succeeded each other since the start in September 2008. The program is often launched in collaboration with other institutions and networks.

During the spring of 2010 The Studio is collaborating with CuratorLab at Konstfack. The second project within this collaboration is Regard: Subversive Actions in Normative Space.

Regard: Subversive Actions in Normative Space is a project which takes as its premise the notion that small actions may enact large changes, and cultural margins – rather than the center – can offer powerful observations, actions and reactions to the status quo.

Regard establishes a dialogue within the role of art and creative expression in the public sphere, specifically as an act of resistance and transformation. It focuses on the importance of self-management, the development of organizational systems within informal architectural contexts, and normative space as a stage for subversive performance. Centered around works of artist **Miguel Benlloch** (Spain), artist collective **Heidelberg Project** (USA), artist and architect **Hardijs Ledins** (Latvia) and design collective **Unilabor** (Brazil), it features documents, films, photographs and other materials. The artist Thomas Elovsson was invited to create a unique work for the exhibition.

***Regard* is curated by Aimar Arriola (Spain), Marina Noronha (Brazil), Maija Rudovska (Latvia) and Alexa Griffith Winton (USA), current participants at CuratorLab/ Konstfack.**

Article Unilabor: design, modern art and worker-managed industry written by Mauro Claro / Graphic design by Nino Biniashvili and Ludwig Haslberger

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An initiative by:

http://www.konstfack.se/curatorlab
http://www.modernamuseet.se/en/Stockholm/Programme/The-Studio1/

****FEATURED ARTISTS:**

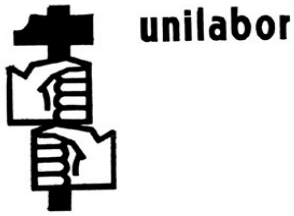
Performance as a counter-normative practice: the work of Spanish artist Miguel Benlloch

Miguel Benlloch (1954, Loja, Granada) is a Spanish artist and cultural producer active since the early 70s. He was part of a diverse group of practitioners who all began their activity in Andalusia (South Spain) in the 1970s, as opposed to processes of political and cultural standards of the last years of Franco's dictatorship. He was a founding member of the Communist Movement in Andalusia and one of the initiators of the gay liberation movement at the end of the 1970s. In the 1980s he participated in the creation of the political cabaret, Cutre Chou, and worked on the management and production teams of the venue Planta Baja, up until 2003. His performative practice was intensified after meeting and collaborating with James Lee Byars in Seville in 1992. Since then, his work is a good example of the subversive and political/poetical potential of performance.

Architectonic structures and social ecology: artistic legacy of Latvian artist Hardijs Ledins

Latvian artist and architect Hardijs Ledins (1955-2004) occupies a central position in the history of Latvian non-conformist art history. Ledins was educated as an architect but he is primarily known as artist of local contemporary "kitchen" culture through his work in experimental music, poetry, installation and performance work. His literary output is going hand in hand with music and performance-like activities done by group NSRD (Workshop for the restoration of unfelt sensations, founded in 1982). Regardless of that, issues of architecture and its connection to society as a means of managing "social ecology" was always relevant in his artistic work. He used his research on newly built districts and construction sites to create performances, happenings and other artistic activities. Ledin's artistic legacy can be structured and read through his positions in architecture, architectural environments and its interconnectedness to individuals and society.

Unilabor Design Catechism: a priest, local workers and a few designers



Unilabor (1954-1967) was a self-managed community in the city of São Paulo, Brazil, formed by an interdisciplinary group: a priest, João Batista Pereira dos Santos, workers and designers, among them Antônio Thereza and Geraldo de Barros, respectively. Their main goal was to incorporate architecture, arts and design at an affordable price into the homes of the local community. Allied with the entrepreneurship skills of São Paulo's city, Unilabor succeeded for over a decade, gradually introducing within its members issues such as cultural, material and spiritual development. From craftsmanship to mass-production, they rationalized production by using a reduced number of components and combining them in different ways. They challenged the existing economic system and production methodology by relating the ethical and the aesthetic. Indeed, Unilabor and its projects offer an opportunity to learn how diverse groups - in this case workers, artists, designers and religious institutions - might collaborate together.

The Heidelberg Project: Art actions within the urban context as a means of both highlighting and transforming current conditions

The Heidelberg Project, an independent art collaborative formed in 1984 in Detroit, Michigan, embodies the principles creative expression as a form civic resistance and the importance of community within the urban environment. This endeavor, in which disused houses and abandoned property serve as a canvas upon which the artists/activists seek to simultaneously beautify the urban fabric while calling attention to the state of its deterioration, foregrounds the importance of art in the public sphere as a means of regenerating communities and resisting urban disorganization. These actions, like the Heidelberg Project itself, employ artistic expression as a powerful informal urban renewal practice in the absence of civic meaningful intervention.

****GUEST INTERVENTION:**

Thomas Elovsson: "Display for Regard" and "Studio for Regard"

Thomas Elovsson (1962) is a Swedish artist and educator (Konstfack) based in Stockholm. Working in the borderland between painting, sculpture and architecture, his practice is focused on the circumstances and conditions for art presentation and reception. He often works with existing material and second-hand sources. This may take the form of repetition or retakes of phrases, texts, styles or images; it may also take the form of text that describes a situation or another artwork. Through the use of different presentation techniques, the employment of a minimalistic aesthetic and a wild colour scheme, he focuses on the processes of the mediation of the reception of aesthetics within an institutional setting. In the context of this exhibition, he has been invited to create new work in dialogue to the issues at stake; his two inter-related pieces "Display for Regard" and "Studio for Regard" function both as utilitarian sculptures and relational devices.